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A CATALOGUE

OF AN

BITION OF THE WORKS OF CHILDE HASSAM

AT THE

AMERICAN ACADEMY OF

ARTS AND LETTERS

633 WEST 155TH STREET

NEW YORK CITY

AMERICAN ACADEMY OF
ARTS AND LETTERS
1927

PRICE 25 CENTS

EXHIBITION OPEN

FROM APRIL 21 TO

OCTOBER 21, 1927

EXCEPTING AUGUST

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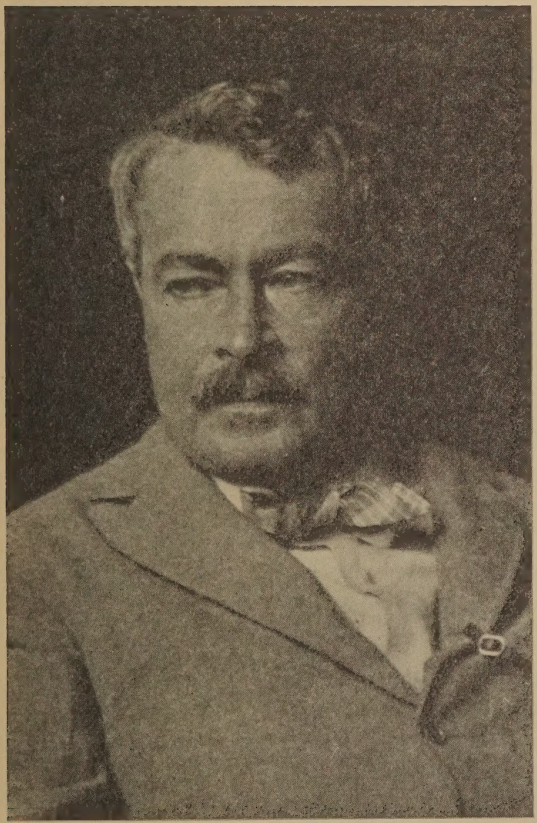


Childe Hassam

FOREWORD

The significance of Mr. Hassam's work has been well expressed in the following letter from Mr. John Gellatly:

New York,
April 12, 1927

Dear Hassam:

I feel that in your coming Exhibition at the American Academy of Arts and Letters, having had the privilege of seeing your assembled work that is to be shown, the words of the great French artist "America has had a Renaissance in Art as great as that of the Italian Renaissance only the American people do not know it yet," will be verified, and I trust that the exhibition will open American eyes to the truth expressed by the French artist. To me the artist's words seem

very true, but I feel to go further than he did, for somehow the freshness, originality, beauty and purity in the work of the great group of our artists in the latter half of the nineteenth century, and the surviving members of that group until the present time, would lead one back through the centuries to the clear beauty in Greek Art.

The Italian Renaissance was burdened with decoration, the American Renaissance portrays nature and has more of the beautiful simplicity of the Greek.

It seems to me that no painter's brush has more truly met the command recorded in the Book of Genesis "Let there be light" than yours. This you have done with truth and charm and poetry, and I think that you, who are perhaps the youngest of the group, will always be remembered as among the great and leading men honored by the French artist's words.

You have expressed yourself so well in the pictures shimmering with light

and poetic truth, that I realize that your skill in handling enduring color assures a permanence in beauty which will endure for as long time as have the masterpieces of the fifteenth century.

Believe me with keen appreciation and true admiration,

Very sincerely yours,

John Gellatly

The Sun Room

The following letter from the late Joseph Pennell, himself a member of the American Academy of Arts and Letters, is an illuminating characterization of Mr. Hassam as a painter-etcher:

February 23, 1923

DEAR HASSAM:

I have been looking at your new plates, and at some of the old ones, which Keppels tell me you are about to show in their gallery. I think it will be a most interesting exhibition, for two reasons: first, because the plates are good, and, second, because they are your own subjects. They are *you* and that is what most etchers' work is not, though that to be yourself, to be personal, as you and I know, is the basis of all etching which is worth anything, but most etching is worth nothing! Besides your things are not the products of a sudden commission to fill a long-felt want, or to be in the fashion of the moment, of rapid trips with only time to make bad

sketches, often only to buy picture postcards, and then rush back to try to accomplish the impossible, though the manufacture of such machines may fill the manufacturer's pockets and fool his public—but the subjects of your plates are the subjects you know, the motives about you that you always have known, and now in your ripe years are able to put on copper when you want and because you know they can only be done by that fascinating, entangling, maddening method—etching!

But, my dear Hassam, why am I writing this poppy-cock and drivel? You know and I know, and mighty few other of the people who have rushed into art in this country know, that America, our country, is full of subjects, and that our New York is the most marvellous and endless subject on the face of the earth. We have been trying to show this, and teach this, and put our preaching before the blind, the halt, and the thieves we have been the prey of for years, and your show is another proof that New

England is also worth doing, that there are American women still left who do not look like flappers, that there are other methods besides tracing photographs, of drawing nudes, and that there are other ways and other motives than even yours and mine for etching New York.

These are the reasons why I like your work, built up "on the knowledge of a lifetime," and not upon expressions, cubism, incompetence and conceit, the backbone of the rot and rubbish foisted by strange sharpers and incompetents—there are lots of blatant Americans, as they call themselves, among them—fooling the most gullible and ignorant public in the world, crying they know not why, save as an investment, for art and getting artlessness, but cocksure in the valor of their ignorance.

We also know that James McNeill Whistler is the greatest of etchers, because his aims and his accomplishments were the highest in his practice of "the science of the beautiful" in the science of etching the most perfect

and not the easy, empty products of a misspent day. And sure in our convictions and in our beliefs we will go on, my dear Hassam, till the end of the chapter, to the best of our ability, founded upon the traditions of the ages in art, and not upon the latest fake and cut to escape beauty and avoid work; for we know that without the highest aims and the hardest work, nothing decent can be done. Most people in art don't know enough to come in when it rains, or dare to go out for fear they will get their feet wet. And we are also, though that is not our aim, showing the people that they can collect good work without being millionaires, and that if if they collect—these collectors—the works of their contemporaries rather than confining themselves to the works of their predecessors, they will be doing something for art, something for artists and something of themselves. We, you and I, in our prints are giving them the chance and are going to go on doing so. Because we love art, and because we love

this undiscovered country—our country—which is full of art—though near swamped by artless artfulness.

So let us go on together. We started together, we have worked together as friendly rivals, each in his own way, and we will go on together to the end.

Joseph Pennell

Pomona

CHILDE HASSAM

MR. HASSAM WAS BORN IN DORCHESTER (NOW A PART OF THE CITY OF BOSTON), OCTOBER 17, 1859, AND STUDIED IN BOSTON AND PARIS.

MEMBER: ASSOCIATE NATIONAL ACADEMY OF DESIGN, 1902, NATIONAL ACADEMY OF DESIGN, NEW YORK, 1906, AMERICAN WATER COLOR SOCIETY, NEW YORK WATER COLOR CLUB, BOSTON ART CLUB, TEN AMERICAN PAINTERS, MUNICH SECESSION, SOCIETE NATIONAL DES BEAUX ARTS, NATIONAL INSTITUTE OF ARTS AND LETTERS, AMERICAN ACADEMY OF ARTS AND LETTERS.

AWARDS: BRONZE MEDAL, PARIS EXPOSITION, 1892; GOLD MEDAL FOR WATER COLOR, ART CLUB OF PHILADELPHIA, 1892; GOLD MEDAL,

COLUMBIAN EXPOSITION, CHICAGO, 1893; PRIZE, CLEVELAND ART ASSOCIATION, 1893, WEBB PRIZE, SOCIETY OF AMERICAN ARTISTS, NEW YORK, 1895; PRIZE BOSTON ART CLUB, 1896; SECOND CLASS MEDAL, CARNEGIE INSTITUTE, PITTSBURGH, 1898; TEMPLE GOLD MEDAL, PENNSYLVANIA ACADEMY OF FINE ARTS, 1899; SILVER MEDAL, PARIS EXPOSITION, 1901; GOLD MEDAL, PAN AMERICAN EXPOSITION, BUFFALO, 1901; GOLD MEDAL, ST. LOUIS EXPOSITION, 1904; THOMAS B. CLARK PRIZE ($300), SOCIETY OF AMERICAN ARTISTS, 1905; THIRD CLASS MEDAL, CARNEGIE INSTITUTE, 1905; LIPPINCOTT PRIZE, PENNSYLVANIA ACADEMY OF FINE ARTS, 1906; CARNEGIE PRIZE, SOCIETY OF AMERICAN ARTISTS, 1906; THIRD PRIZE, WORCESTER, 1906; SESNAN GOLD MEDAL, PENNSYLVANIA ACADEMY OF FINE ARTS, 1910; EVANS PRIZE ($300) AMERICAN WATER COLOR SOCIETY, 1912; THIRD PRIZE W. A. CLARK, CORCORAN ART GALLERY,

1910; FIRST W. A. CLARK PRIZE ($2,000) AND CORCORAN GOLD MEDAL, WASHINGTON, 1912; ALTMAN PRIZE ($500) NATIONAL ACADEMY OF DESIGN, 1918; HUDNUT PRIZE ($300) AMERICAN WATER COLOR SOCIETY, 1919; PHILADELPHIA WATER COLOR CLUB PRIZE, ($300) 1919; GOLD MEDAL OF HONOR, PENNSYLVANIA ACADEMY OF FINE ARTS, 1920; GOLD MEDAL FOR PAINTING, PHILADELPHIA ART CLUB, 1915; ALTMAN PRIZE ($500) NATIONAL ACADEMY OF DESIGN, 1922; ALTMAN PRIZE, ($1,000) NATIONAL ACADEMY OF DESIGN, 1924; ALTMAN PRIZE ($1,000) NATIONAL ACADEMY OF DESIGN, 1926; GOLD MEDAL FOR PAINTING, SESQUICENTENNIAL EXPOSITION, PHILADELPHIA, 1926.

REPRESENTED: METROPOLITAN MUSEUM; CORCORAN ART GALLERY, WASHINGTON; CINCINNATI MUSEUM; CARNEGIE INSTITUTE, PITTSBURGH; MUSEUM OF ART, TOLEDO; FINE ARTS ACADEMY, BUFFALO; RHODE ISLAND SCHOOL

OF DESIGN, PROVIDENCE; WORCESTER ART MUSEUM; EVANS COLLECTION, FREER GALLERY, WASHINGTON; NATIONAL GALLERY, WASHINGTON; PENNSYLVANIA ACADEMY, PHILADELPHIA; ART ASSOCIATION, INDIANAPOLIS; INSTITUTE OF ARTS, DETROIT; ART INSTITUTE, CHICAGO; MINNEAPOLIS INSTITUTE OF ARTS; BROOKLYN INSTITUTE MUSEUM; CITY ART MUSEUM, ST. LOUIS; HARRISON GALLERY, LOS ANGELES.

EASTER MORNING

CATALOGUE

OIL PAINTINGS

1. JUNE
   Painted at Old Lyme, Conn. from a classic point of view. Received the Carnegie prize at the last Exhibition of the Society of American Artists and the Carnegie prize from the Carnegie Institute, Pittsburgh.
   Lent by Mrs. Hassam
2. BAY OF NAPLES
   Morning
3. THE OPAL
   Called so from the color scheme.
4. BEACON STREET, BOSTON
   The artist painted this picture September 17, 1919, quite unaware that it was an historical moment in American History. It was the time of the Boston Police strike. The traffic officer in the foreground is a member of one of Boston's most prominent families. Note armed soldiers with fixed bayonets at the crossing. Little, Brown & Co. hoisted the American flag, which is seen in the picture.
5. THE OPEN WINDOW
   A window in Celia Thaxter's cottage on the Isles of Shoals.
6. PORTRAIT IN THE PARK

7. THE EVENING HOUR
Called by the late Frank Duveneck "Hassam's Angelus." It typifies the evening hour in Brittany when the Angelus is ringing.

8. SELF PORTRAIT
Painted in the artist's studio in the old Rembrandt on 57th Street, New York City, 1898.
Lent by Mrs. Hassam

9. STILL LIFE
The whole window frame incorporated in the frame itself came out of an old Church built by the early English settlers at Easthampton. The entire church was hewn out of swamp cedar. The sash was given to Mr. Hassam by his carpenter, who had some sentiment for the old building, when the selectmen of Easthampton decided to tear down the old church in spite of the efforts of Mrs. Tyler's mother, who was of the Lion Gardiner family, who offered to endow and support it if it was left standing. The selectmen of Easthampton refused her offer as they wanted no old buildings. There were enough of them in the town. Henry Ford had not been born.

10. AGAINST THE LIGHT
Portrait of a young girl.
Lent by Miss R. B. Moore

11. LOOKING INTO THE LITTLE SOUTH ROOM
Painted at Easthampton. One of the old houses built by the early English settlers.
Lent by Mrs. Hassam

12. PORTRAIT OF MISS INGRAM
A model whom Mr. Hassam painted a many times.

13. POSILIPPO
Looking toward Posilippo from Naples.
Lent by Miss R. B. Moore

14. THE NEW YORK WINTER WINDOW
Showing the lower parts of skyscrapers looming in the distance and the snow on the tops of the houses.

15. SERVICE FLAGS, PHILADELPHIA
Showing a silhouette of the City Hall.

16. MALHEUR BUTTE
Oregon
Lent by Mrs. Hassam

17. PHRYNE
Study of a nude in an interior.

18. OUTDOOR PORTRAIT
Painted at the Isles of Shoals.

19. THE TOP OF THE CLIFFS
Montauk, L. I. Outdoor study of the nude.

20. OSCAR LEIGHTON
Mr. Leighton lived at Appledore on the Isles of Shoals all his life and was a brother of Celia Thaxter—Mr. Hassam painted this portrait in two hours.

21. WINTER
One of the New York Winter Series.

22. THE BERYL GORGE

23. THE BOWL OF NASTURTIUMS
One of the Window series. Painted at Old Lyme, Conn. (The late Richard Watson Gilder said that he thought this would be one of Mr. Hassam's most famous pictures.)

24. THE PRETTY POOL
A pool at Bass Rocks on Cape Anne, so named by the children who played in it.

25. TANAGRA
A New York subject. The model is holding a Tanagra figurine. Through the window can be seen the erection of a skyscraper. This picture is symbolic of the growth of New York, trying to come up in a beautiful way.
Lent by John Gellatly, Esquire

26. THE ROOM OF FLOWERS
Celia Thaxter's salon at Appledore, Isles of Shoals. A room filled with flowers and most everything else, from

TANAGRA

a Grand Rapids rocking chair to the most exquisite Venetian glass vases and period pieces of Colonial furniture. Mr. Hassam was elected to the Champs de Mars Salon on this picture. A Paris journalist remarked that the title should be *"Cherchez la femme."*
Lent by Mrs. Hassam

27. EASTER MORNING, 1921
Portrait of a New York girl. New York Window series.

28. ARCADY
The trees are the Giant Ailanthus. Painted at Easthampton, showing the three different Lilacs. This painting was in the artist's exhibit at the Centennial Exhibition of the National Academy of Design.

29. VENETIAN BROCADE
Portrait of Sylvia Jewell in Mr. Gellatly's ball room.

30. JULY NIGHT
Painted at Easthampton in Ruger Donoho's garden. Mr. Alexander Harrison and Mr. Donoho arranged these lanterns for a Fourth of July celebration in 1898. Portrait of Mrs. Hassam.
Lent by Mrs. Hassam

31. POMONA
A classic subject and an attempt to carry out the classic spirit.
Lent by John Gellatly, Esquire

ACADEMY NOTES

32. THE DOGWOOD TREE
Painted at Easthampton, L. I. The artist used the little amours to carry out the decorative intent.

33. THE SUN ROOM
Portrait of Mr. Hassam's niece painted at Easthampton. The flower in the glass dish is the American Tree Tulip. Winner of the Altman prize ($500) in the Winter Exhibition, 1922 of the National Academy of Design.

34. STILL LIFE
Against the light.

35. THE PLAY OF LIGHT
A mantle in the summer home of the artist at Easthampton, now nearing 300 years of age and built by early English settlers.

36. COLONIAL CROCKS
These jars are probably of oriental origin and brought back by the Whalers to Sag Harbor and found there in the old houses.

37. OCTOBER, 1918
Old cottage in Easthampton.
Lent by Miss R. B. Moore

38. AGAINST THE LIGHT
Portrait of a Model.

39. VESUVIUS
Naples.

The following small Oils are in the cases:

40. APPLEDORE, ISLES OF SHOALS

41. RHONDA
Spain.

42. NUDE ON THE BANK

43. WHITE ISLAND LIGHT
Isles of Shoals in Moonlight.

WATER COLORS

44. AFTERNOON, PROMISED LAND

45. OLD DELMONICOS, 1892

46. COURT STREET, PORTSMOUTH, N. H.

47. THE BROWNSTONE STOOP, NEW YORK

48. THE ISLAND GARDEN

49. THUNDERSTORM ON THE OREGON TRAIL

50. AUDITORIUM, CHICAGO, 1890

WATER COLORS IN CASES

51. HIRAM SHERRILL'S FIELD
Easthampton.

52. SAMMIE'S BEACH
Easthampton.

ACADEMY NOTES

JUNE

53. GEORGICA
54. YOUNG PAN
55. THALASSA
56. YOUNG PAN
57. COURT STREET CORNER, PORTSMOUTH, N. H.
58. SURESNES
59. STRATHAM HILL
60. THE MARE'S TAIL SKY
61. COURTYARD, TOLEDO
62. CHURCH TOWER, BROADSTAIRS, ENGLAND
63. LANNION, BRITTANY
64. CANTERBURY CATHEDRAL
65. WINTER, 1918, COLUMBUS CIRCLE
66. BROADSTAIRS
67. BROADSTAIRS, BLEAK HOUSE

PASTELS

68. OLD HOUSE, COS COB
69. OLD HOUSE, COS COB

ACADEMY NOTES

PASTELS IN CASES

70. OLD DUTCH CHURCH, FISHKILL

71. THE TIDAL DAM AND BRIDGES
Cos Cob.

72. MOONRISE AT SUNSET, COS COB

73. BOSTON POST ROAD, GREENWICH

74. CEDRIC'S GARDEN
Isles of Shoals.

75. THE SALT HAY MAKERS

76. THE OLD BRUSH HOUSE, COS COB

77. WOOD CHOPPER, COS COB

78. THE SHRIMPERS, COS COB

DRAWINGS IN CASES

79. JULIA
Drawing for a portrait

80. HARRIETTE
Drawing for a portrait

81. THE OLD MULFORD HOUSE

82. THE FLOOR OF THE STOCK EXCHANGE

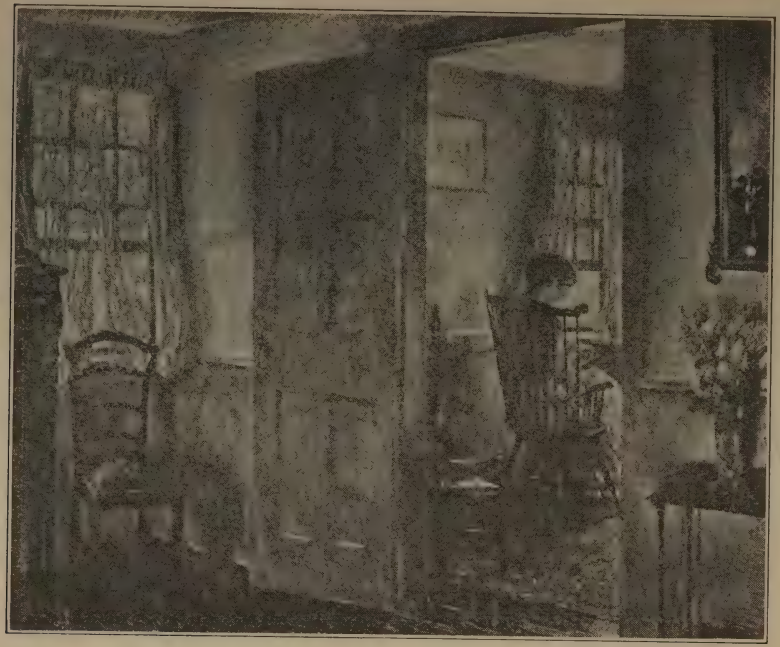
AND MONOGRAPHS

83. ST. PHILIP'S, CHARLESTON
84. SPRING IN CHARLESTON
85. RICHMOND, VIRGINIA
86. YOUNG SAPPHO
87. WASHINGTON MONUMENT, 1st
88. THE WASHINGTON ELMS
89. THE DUET
(Drawing in Sanguine)
90. ST. JOHN'S, WASHINGTON
91. WASHINGTON MONUMENT, 3rd
92. ST. MICHAEL'S, CHARLESTON
93. WASHINGTON MONUMENT, 2nd
94. THE VIADUCT AT 138th STREET
95. EASTHAMPTON ELMS IN MAY
96. MT. VERNON
97. THE WHITE HOUSE
98. THE OLD FORT, ST. AUGUSTINE
99. A LIVE OAK GROWING IN THE SOUTH

LITHOGRAPHS AND LITHOTINTS

100. AVENUE OF THE ALLIES

THE NEW YORK WINTER WINDOW



Looking Into the Little South Room

101. LAFAYETTE STREET, NEW YORK
(Lithotint)

LITHOGRAPHS AND LITHOTINTS IN CASES

102. LA GLOIRE
French Cruiser in the Hudson during the War. (Lithotint)

103. THE LITHOGRAPHER
(Lithotint)

104. STORM KING
(Lithotint)

105. NEW YORK BOUQUET

106. THE NORTH RIVER

ETCHINGS IN CASES

107. THE FLOOR OF THE STOCK EXCHANGE

108. THE OLD MULFORD HOUSE

109. WINNICUT POND
Near Exeter, N. H.

110. UPPER MANHATTAN
Hell Gate Bridge.

111. INDEPENDENCE HALL

AND MONOGRAPHS

112. BATTERY PARK
113. THE WHITE HOUSE, 1st
114. HELEN BURKE
115. THE SWIMMER, BASS ROCKS
116. ST. JOHN'S, WASHINGTON
117. THE WASHINGTON ELMS
118. NEW YORK PUBLIC LIBRARY
119. THE FLAG
120. CHURCH TOWER, PORTSMOUTH, N. H.
121. RAIN DROPS IN SURF
122. WASHINGTON MONUMENT, 1st Baltimore.
123. WATER MILL
124. CLAIRE MARTEL
125. SPRING IN CHARLESTON
126. OLD DUTCH CHURCH, FISHKILL
127. INCOMING TIDE
128. ST. PHILIPS, CHARLESTON
129. WASHINGTON MONUMENT, 3rd Baltimore.

ACADEMY NOTES

130. EASTHAMPTON IDYLL
131. ST. MICHAEL'S, CHARLESTON
132. WASHINGTON MONUMENT, 2nd Baltimore.
133. WASHINGTON, APRIL
134. TREES OF HEAVEN
135. THE PAGEANT DANCE
136. COS COB DOCKS
137. CHURCH AT OLD LYME
138. MRS. K. VAN R.
139. MIDSUMMER
140. GIRL IN A MODERN GOWN
141. MARIE AT THE WINDOW
142. THE VIADUCT AT 138th ST.
143. ALONG THE SHORE
144. THE VERMONT VILLAGE
145. EASTHAMPTON ELMS IN MAY
146. MT. VERNON
147. THE WHITE HOUSE, 3rd
148. THE SUN ROOM
149. THE UNIVERSITY OF VIRGINIA

AND MONOGRAPHS

150. THE HAY BARN

151. EASTHAMPTON

152. THE BEACH, EASTHAMPTON

153. THE LITTLE CHURCH AROUND THE CORNER
Winter.

154. NYSSA SYLVATICA

155. THE "HOME SWEET HOME" COTTAGE, EASTHAMPTON

156. RICHMOND, VIRGINIA

157. TIDE WATER POOLS, NAPEAGUE BEACH

158. THE WRITING DESK

159. COLONIAL CHURCH, GLOUCESTER

160. WASHINGTON'S BIRTHDAY
23rd Street, New York.

161. YOUNG SAPPHO

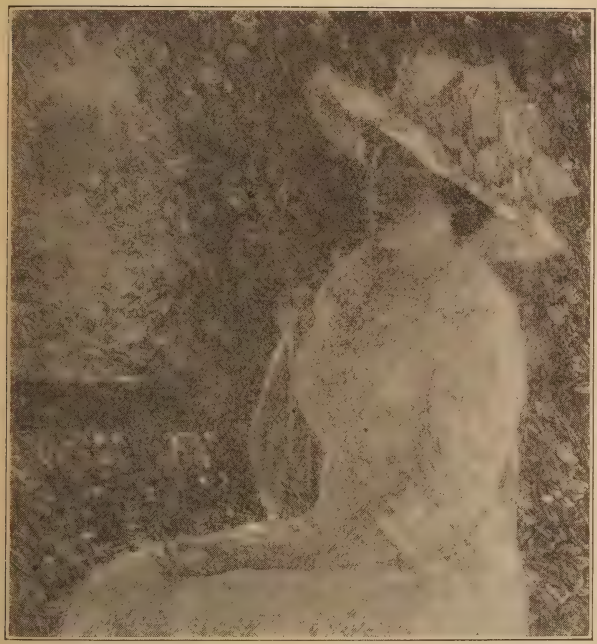
162. CHURCH ACROSS THE WAY

163. OLD CHINATOWN
San Francisco.

164. OLD LACE

165. CALVARY CHURCH IN SNOW

ACADEMY NOTES



Out Door Portrait

166. OLD FORT, ST. AUGUSTINE

167. A LIVE OAK GROWING IN THE SOUTH

The following etchings just published will be shown in a portfolio by appointment upon request:

168. OLD HOUSES ON RAMPART STREET, NEW ORLEANS

169. THE NEW CABILDO

170. NEW ORLEANS

171. COURT IN THE VIEUX CARRE, NEW ORLEANS

172. GEN. JACKSON'S HOUSE AND THE OLD SPANISH ARMORY New Orleans.

173. PATIO IN THE VIEUX CARRE

174. PORTRAIT OF EDWARD BOREIN The Cowboy Etcher, Santa Barbara.

175. TIJUANA

176. THE PLAZA DE LA GUERRA, Santa Barbara.

177. CONTOURS OF LOS ANGELES

178. DESERT GARDEN, ARIZONA

179. EUCALYPTUS TREES, CORONADO

ACADEMY NOTES

180 CORONADO BEACH, CALIFORNIA

181. POINT LOMO, CALIFORNIA

182. A CALIFORNIA OIL FIELD

NOTE: All these works with the exception of those described as owned by collectors or private persons are for sale. Apply to the Librarian.

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